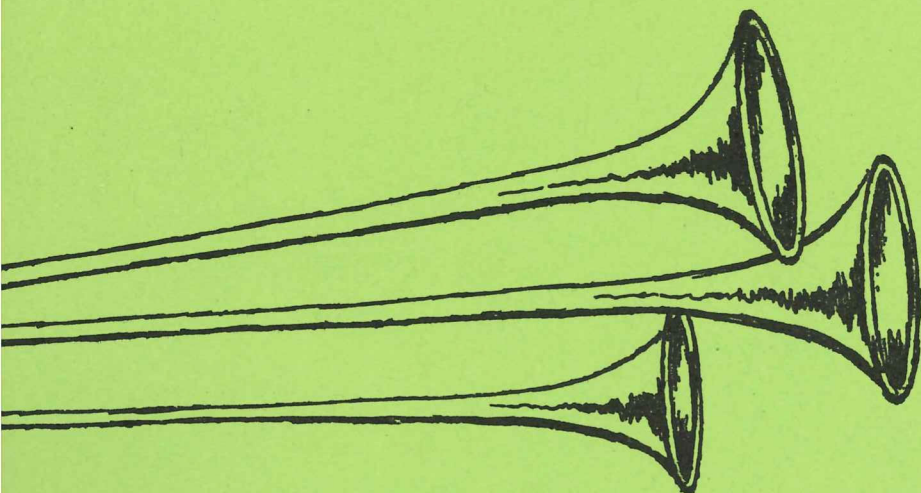




The
UNIVERSITY OF TORONTO CONCERT BAND
ROBERT A. ROSEVEAR, Music Director
RONALD CHANDLER, Conductor

THE MACMILLAN THEATRE
Edward Johnson Building
Sunday, February 3rd, 1974
3:00 p.m.

PROGRAM

O CANADA

R.A.F. MARCH PAST

Sir Walford Davies

This is the official march of the Royal Air Force. The singable melodies make this one of the most popular of military marches.

ITALIAN IN ALGIERS (OVERTURE)

Giaocchino Rossini
(transcribed by Lucien Cailliet)

The overtures of Rossini operas are masterpieces from every point of view. This particular transcription by Lucien Cailliet makes an excellent teaching piece for the band. The subtlety of the dynamics and the delicacy of balance are a challenge to all of the players right from the punctuation figures of the brass to the soaring woodwind passages. The melodic material is highly individual while the form is as clear as the treatment.

$\frac{3}{4}$ BLUES — A JAZZ WALTZ

Bill Holcombe

The late 50's and early 60's saw composers and arrangers in the jazz field searching for new and interesting rhythmic forms for their music. The Dave Brubeck recording *Take Five* is an example of this endeavour; the jazz waltz was another. This catchy composition by Bill Holcombe requires the players to read the rhythms and interpret the "dots and dashes" with some degree of skill and style.

FIRST SUITE IN E $\flat$ FOR MILITARY BAND

Gustav Holst

Chaconne
Intermezzo
March

This original suite for band was written in 1909, the same year that Stravinski wrote *The Firebird* for orchestra. His daughter-biographer, Imogen Holst, describes the composition of the First Suite:

The First Suite in E $\flat$ was an experiment in form, each movement being founded on a fragment of the opening Chaconne. He was in his second apprenticeship: having learned that symphonic development and leitmotif were equally hopeless for his sort of tune, he was trying to find a form that would satisfy his own needs, and the Chaconne proves how far he had travelled since

the first years of folk-song influence. The whole suite is superbly written for the military band, especially the scherzando variation in the Intermezzo which exactly suits the brittle texture of the woodwinds. — In spite of its original approach, the Suite never breaks away from the essential traditions of the band. — Holst had played trombone on the pier in his student days and when he opens out into the inevitable “meno mosso”, it is with the assurance of an experienced bandsman who knows exactly what the other players are going to enjoy.

This famous work has appeared on many programs throughout the world, however, it appears on this program as a premier for the University of Toronto Concert Band.

COURT FESTIVAL, SUITE FOR CONCERT BAND

William Latham

Although the entire *Court Festival* is written in the form and style of the 16th and 17th century instrumental dance music, all thematic material is original with the exception of “The Horses” Branle, which appeared in Arbeau’s *Orchésographie*, first published in 1588. An Intrada (literally “entrance”) is an opening piece of festive or march-like character, the Pavan, a stately dance in duple meter, the Galliard, a gay dance in triple meter while the final Branle is an alla breve vivace.

JOI, A CONTEMPORARY SELECTION

Robert Logan

Tuneful, rhythmic themes permeate this entire composition. The brilliant colours and rhythmic climaxes achieved by Mr. Logan make the whole work exciting to both performer and listener.

INTERMISSION

PICTURES AT AN EXHIBITION

Modest Moussorgsky
(transcribed by Mark Hindsley)

Promenade
Gnomus
Promenade
Il Vecchio Castello
Promenade
Tuileries
Bydlo

Promenade
Ballet des Poussins dans leurs Coques
Samuel Goldenberg and Schmuyle
Limoges — Le Marché
Catacombæ — Sepulchrum Romanum
Cum Mortuis in Lingua Mortua
La Cabane sur des Pattes de Poule
La Grande Porte de Kiev

PERSONNEL

FLUTES

Susan MacLagan
Lisa Siimes
Resa Kochberg
Alison Melville (Piccolo)
Edward Dickey
Mary Fleming
Linda Nichols (Secretary)
Robert Galbraith
Nancy Pillsworth

OBOES

Garry Welwood (English horn)
Lois Winstock
Chris Fines

CLARINETS

Rita Greer
Barry Thomson
Gary Kidd
Janine Oye (Eb)
Terry Storr
Ernie Mee
Dennis Chreptyk
Brenda Appleby
Rosemary Murdoch
Beverley Parkes
Jodi Lieberman
Elma Miller
Susan Morris
Oldrich Pergl

ALTO AND BASS CLARINETS

Leonard McCarthy
Richard Lamoureux
Douglas Robertson (Contra)

BASSOONS

Kathryn Husband
Mary Macdonald
Paul Kirkley (Contra)

SAXOPHONES

David Tanner
Jack L'Abbe
John Thomson
Allan Kuuskne
Robert Pusching

TRUMPETS

Robert Gray
Howard Baer
Livio Leonardelli
Donald Lowrie
Susan McKerron
Raymond Chantler
Bruce McGregor
Patricia Magahay
Joseph Natoli

HORNS

Gary Pattison
Andy Brakas
Elizabeth Bowes
Robert Johnston
Lorraine Clarkson
Anne Walter

TROMBONES

Colleen Darraugh
Howard Lee (Librarian)
Wayne Parker
Ernest Pattison

EUPHONIUMS

Cameron Walter
Susan Reitman

BASSES

Douglas Manning
Scott Irvine
Thomas Nichol (Double Bass)

PERCUSSION

Jerry Ronson
Thomas Henkes (Timpani)
Kevin Little
William McCant
Glenn Price

Derek Bate (Celeste)
Elizabeth Volpé (Harp)
Douglas Virgin (Guitar)

Next Band Concert — SUNDAY, APRIL 14, 1974

Next Event: SATURDAY, FEBRUARY 16, 1974 —
Student Composers' Symposium Concerts at 2 p.m. and 8 p.m.